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Courtney's Lament

*TWO ALLEGATIONS AT THE U SHOW THE STRUGGLE
TO DEFINE CONSENT*

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HOBBIES: Camping, canoeing, watching football, and woodworking.

WHAT PEOPLE SHOULD KNOW ABOUT YOU: I like to learn new things. I love asking a lot of questions and getting to know people that way, and I love Southern food.

HIDDEN TALENT: I can play the didgeridoo and I'm a medicore break dancer.

BIGGEST PET PEEVE: Dishonesty

IF YOU WEREN'T A BARTENDER, WHAT WOULD YOU BE: I would love to be a professional surfer.

I KNEW I WANTED TO WORK BEHIND A BAR WHEN: I think first it was for the girls and now it's for the diaper money.

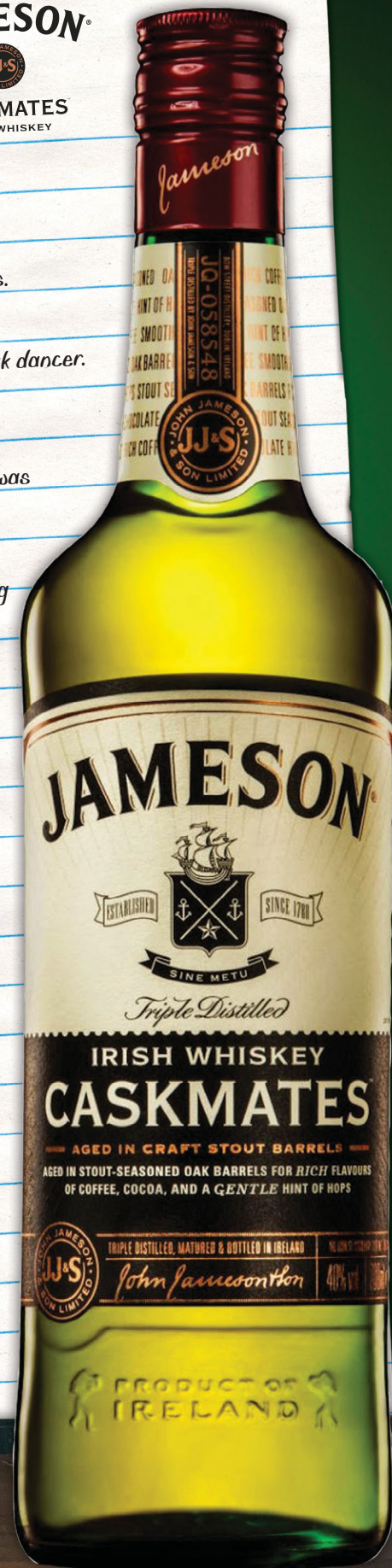
BEST HANGOVER CURE: My wife's cheesy eggs and a lot of coffee.

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OF THE WEEK

Michael



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October 4-10, 2017
VOLUME 37 | NUMBER 1922



17



29

9 FEATURE

COURTNEY'S LAMENT

Two allegations at the U show the struggle to define consent.

By Lauren Otto

4 NEWS

THE SHORTLIST
Gunshots up
in St. Paul
BLOTTER
Topless rights
MULLEN
Red tape
the GOP loves

17 FOOD

A VERY
CHEESY GUIDE
Where to get
your fromage fix

21 A-LIST

ZOMBIE
PUP CRAWL
Bauhaus Brew
Labs hosts a dog
Halloween party

29 FILM

BLADE
RUNNER 2049
35 years later,
a sequel is born

31 THEATER

HOW TO
USE A KNIFE
A sharp tale of a
restaurant kitchen

33 FASHION

STREET STYLE
MCAD and
the North Loop

35 MUSIC

THE
BLACKSMITH'S
DAUGHTERS
A true family band

37 CRITICS' PICKS

39 CLASSIFIEDS

SAVAGE LOVE
CROSSWORD

cover credit

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★ ★ UPCOMING EVENTS ★ ★



★ OCTOBER 6 ★
ENRIQUE IGLESIAS AND PITBULL



★ OCTOBER 7 ★
CHRIS STAPLETON



★ OCTOBER 13 ★
CHRIS TOMLIN



★ OCTOBER 16 ★
IMAGINE DRAGONS



★ OCTOBER 18 ★
KINGS OF LEON



★ OCTOBER 22 ★
FALL OUT BOY



★ OCTOBER 25 ★
BOB DYLAN



★ OCTOBER 27 ★
THOMAS RHETT



★ OCTOBER 29 ★
ARCADE FIRE



★ NOVEMBER 9-11 ★
MSHS GIRLS' VOLLEYBALL



★ NOVEMBER 15 ★
BOB SEGER



★ NOVEMBER 18 ★
HALSEY



★ NOVEMBER 25 ★
A PERFECT CIRCLE



★ DECEMBER 1 ★
KATY PERRY



★ DECEMBER 3 ★
THE TIME IS NOW TOUR
THE U.S. WOMEN'S NATIONAL TEAM



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THE SHORTLIST



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RICK NELSON

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in International Falls

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Percentage of savings from
the new Republican tax plan that will
go to the wealthiest 1 percent

1,000

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this year, up 46 percent from 2016

25%

Rise in Minnesota's wolf population in the
past year due to the abundance of deer

"This dude has got to be his own cousin."

Reader Mitch Zro responds to "Badass SUV
fights Sharia Law in St. Cloud Home Depot
parking lot," at citypages.com

MURDER USA

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ism since 2001. After the mass murder in
Las Vegas, one might think we'd finally do
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wholly owned subsidiary of the NRA, his-
tory assures we'll continue to sacrifice our
citizens if only to make America convenient
for gun hobbyists.

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Pioneer Press column is... just, wow

TOPLESS

A soccer fan's right to bear her breasts



ROSE PICKLO FACEBOOK

It's not against the law for a woman to go topless in Minnesota, but if someone around her gets offended, police can still drag her off to jail.

Last week, a 23-year-old soccer fan from North Dakota, Rose Picklo, took her shirt off during a stuffy Loons game in TCF Bank Stadium. Despite there being many half-naked men in the vicinity, someone called University Police on Picklo. She alone was asked to cover up. When she sat down in protest, she was carried off to Hennepin County Jail.

Minneapolis city attorney Susan Segal charged Picklo with indecent exposure. Minnesota statute describes this as "willfully and lewdly" exposing one's private parts, which includes the "breast of any

Rose Picklo took her shirt off at a Loons game, where half-naked men were present.

human being." Because a 7-year-old boy saw Picklo topless, her charge was kicked up to a gross misdemeanor.

A woman who takes off her shirt because she's overheating is very different from a woman who lifts up her shirt to flash someone, says attorney Allan Caplan, because that suggests a difference in intent. He doesn't believe breasts should be considered lewd by their very nature of being attached to a woman.

Go Topless is a national movement that aims to give women the right to bare their chests everywhere it's legal for men to do so. Each year, organizers in Minnesota arrange rallies where women go topless in public protest. No one has ever been arrested.

But they have met consequences elsewhere in America, where cities have adopted prohibitions that apply only to women. In 2014, topless activist Sonoko Tagami was ticketed on a Chicago beach for refusing to cover her breasts. She used the opportunity to sue the city of Chicago and appeal the constitutionality of its ordinance. Topless activists hope this case will set a national precedent for equal rights.

Activist Madeline Fleming, who hosted Minneapolis' last topless rally in August, says in the two years she's lived in the Twin Cities, she's never seen a case where a woman was actually charged with a crime for standing around without a shirt on.

She says the very first time she felt preyed upon was at five years old, when someone yelled at her to put a shirt on as she rode her bike down the street with the neighbor boy. The children didn't think anything was amiss, but Fleming realized that adults regarded her body sexually.

"When it's hot outside and every other frat boy in the city and old man got no shirt on, and you're suffering through a bra and a shirt, for me there's just tons of instances where I wish I didn't have to wear a shirt," she says.

"It's coming to a point where we need to admit the problem isn't what women are wearing. It makes men seem like they're these wild dogs that can't control themselves, these brainless, mindless, sexual monsters that are just going to jump on anything they see. We need to change that." —SUSAN DU

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The Met Council should be more involved in who gets to live in Twin Cities suburbs



Mike Mullen

Like a lot of people in Elko New Market, state Rep. Bob Vogel commuted 40 minutes north for work last Monday.

His engagement was a hearing at the Capitol, where he is in his third year representing the southern exurbs. Vogel was asked if he wanted to speak in favor of his bill.

“No comments,” Vogel said with a shrug. Why waste breath? Asking this Republican majority for votes to strip power from the Metropolitan Council is like asking who wants fresh cookies.

The Met Council was created by the Legislature in 1967 as a regional planning agency. The state wanted to get control of the metro’s reins. Explosive growth in the suburbs led to startling population shifts—Bloomington went from 9,000 in 1950 to 81,000 in 1970—without the resources to match. Today, the Met Council has a \$1 billion budget, 4,000-some employees, and about 100 enemies in the Minnesota House and Senate.

Republicans say the Met Council was supposed to build roads to bring people in, sewers to take their waste out, and not much else. They’re wrong: The 1967 language mentions “land use,” and the “control and prevention” of air and water pollution. But being mistaken has never stopped them before.

Interviewed last week, Bob Vogel repeatedly mentioned “scope creep,” a common GOP claim that the Met Council is getting its tentacles where it shouldn’t. His bill would give the Legislature approval over the affordable housing plans agreed to by

the council and various cities.

Republicans rail against the intrusion of big government into local matters. But the Met Council is one instance where they hope to add bureaucracy and red tape.

“It’s schizophrenic,” says Steven Chavez, a council member representing suburban Dakota County.

In 2015, Vogel wrote to constituents that the Met Council was engaged in “unwanted social engineering,” citing a “plan that would basically mandate new housing types and projects.” Translation: He’s worried about affordable housing coming to the exurbs.

Aside from House Republicans, it’s hard to tell who’s asking for Vogel’s bill. Cities aren’t. The Association of Metropolitan Cities—formed to explicitly serve as a “watchdog” of the Met Council—has consistently lobbied against the bill.

That includes Bob Vogel’s home, Elko New Market. Mayor Bob Crawford says getting what you want from the Met Council “all depends on your attitude.... They really are nowhere near as bad to work with as everybody kind of portrays it to be. You just have to go in with a spirit of cooperation.”

As for the sticky issue of affordable housing, Crawford has one question: How can he get some? Elko New Market (pop. 4,600) is more than comfortable, with a median income above \$100,000. But those who run convenience stores, or restaurants, or anything that needs an overnight janitor crew, have trouble finding workers who can afford to live there.

If, as some Republicans would have us believe, the Met Council was ceaselessly throwing money at affordable housing

projects, Bob Crawford is still waiting to sweep it up.

This is the irony of the GOP’s annual attempts to sabotage the agency. If there’s a problem with its clout, it’s that it doesn’t have enough. The few million dollars’ worth of Met Council housing grants available each year is a “drop in the bucket” compared to what’s needed, says Chavez. “To be realistic, the likelihood of increasing funding for subsidized affordable housing is bleak, politically and financially.”

He’s also on the board at Common Bonds Communities, which develops affordable housing throughout the Midwest. With few signs the states or the feds are willing, the nonprofit has lately focused on attracting private partners.

Contrary to Vogel’s limited reading of history, the Legislature officially added housing to the Met Council’s mandate 40 years ago, specifically to address a “shortage of decent dwelling accommodations available to persons of low and moderate income.”

For a while, they were pretty great at it. University of Minnesota researcher Myron Orfield, who represented Minneapolis for five terms in the state House, says from the 1970s through the early ’90s, the Council did a “fabulous job.” At one point, 70 percent of affordable units were being built in the suburbs.

“It was the premier regional planning authority in the country,” says Orfield.

Lately, the Council has backed off. What was once a regional push to give people opportunity to climb the ladder has turned into a rubber stamp for mostly urban work,

according to Orfield. It’s just easier to stack inexpensive apartments in north Minneapolis or Brooklyn Center than in Eden Prairie, which hasn’t received Met Council money for housing since 1997.

“If it’s in a white neighborhood, you’ve gotta go to like 20 meetings and hold everyone’s hand,” Orfield says.

Chavez illustrates the difficulty in building a hypothetical project in a place like Champlin, a half-hour north of Minneapolis. Is the school system ready for an influx of kids? Does the economy have enough job openings—and of the right kind—to employ their parents? Can those without cars find public transportation to get them to Minneapolis each day? With so little money and so much need, is Champlin really the right place?

It’s a complex set of questions, and the only way to ensure cities aren’t succeeding at each other’s expense is with a good regional planning agency. Fortunately, the Twin Cities has one. Ours even used to have a good reputation. We should be asking more from it, instead of making annual swings to cut it off at the knees. 

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SARAH WHITE

Courtney's Lament

Two allegations at the U show the struggle to define consent

BY LAUREN OTTO

Courtney Blake left her last class of the day late on a Friday afternoon in September of 2013. The University of Minnesota freshman was supposed to visit a friend, but those plans fell through. So she accepted a Facebook acquaintance's invitation to dinner in a campus dining hall.

She had moved from Brooklyn Park to the U just weeks before, enjoying her first semester as a journalism major, while equally excited about a new social life that lay before her. She saw no harm in getting to know someone new.

Courtney and her dinner companion liked the same Facebook post on the U's Class of 2017 page. They casually messaged. She gave him her phone number. He was just another classmate, another friend to be made.

They dined with a few of his friends. Courtney found him immediately annoying. He was talkative, self-important, a little dorky. He

flirted, told her she was pretty, bombed her with compliments.

Courtney played defense. She'd just gone through a breakup, she told him. She only wanted a friend.

They talked movies. Kevin Spacey was one of her favorite actors, Courtney told him, but she had yet to see *Horrible Bosses*. They decided to watch it in Courtney's single dorm room in Centennial Hall.

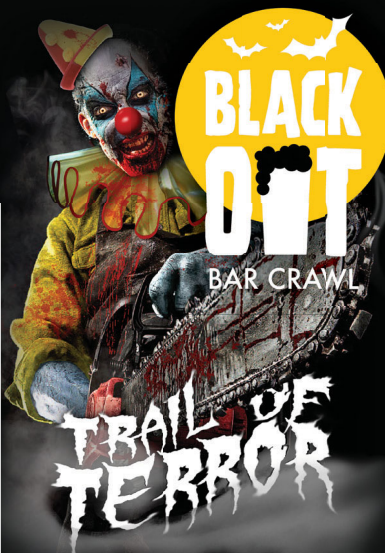
As the movie started, he moved to kiss her, she says. Courtney explained that she wasn't interested in him that way. He backed off, then began again, this time grabbing her breast, she says.

"I can just kiss him," she told herself. "It's no big deal."

"Do you want to know something?" he asked. She said she didn't want to know.

"I have a huge dick," Courtney says he announced. He removed his clothes and "was shoving himself into my face."

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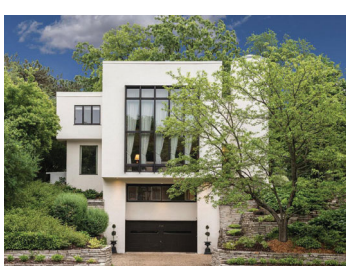
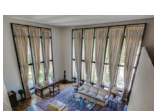
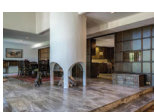



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SARAH WHITE

She says she was too stunned to say no or push him away. "I froze. I can't remember what I was thinking. I went along with what he was forcing to happen because I didn't know what he was capable of."

All she could focus on was a whitehead on his stomach. She still has nightmares about it. "I fixated on it. Because that was probably the least significant thing I could fixate on."

He finished while the movie played in the background.

Though she felt forced to provide the blowjob, Courtney told herself she wasn't in danger. He put his clothes back on and tried to cuddle.

She wanted him out of her room, but says she was too stunned to ask. So she started a conversation about abortion, thinking that if she made him angry or frustrated, he would leave.

"Crazily enough, that turned into talking about that program we have to do before we start [school]. That program about sexual assault," she says. "We were talking about that. About consent, even though I had already not consented to various acts that he had committed."

The man read the situation differently. He settled down to stay.

"I froze. I don't remember what I was thinking."

Suddenly, he asked a simple question that Courtney will never forget. "Do you want to go for round two?"

Courtney recalls saying "no," but says he was already pulling off his clothes.

"I knew what was going to happen," she says. "I knew it. I could see the look in his eyes."

She figured sex was inevitable. As he struggled to put on a condom, she suggested he try a different one. If she couldn't avoid it, she concluded, she might as well be as safe as possible. At his request, she removed her tampon. "There was no rational thought process."

"The actual sex is all a blur to me because I was focusing on trying to keep myself together and waiting for it to be done. I think I remember him saying that he knew I wanted it... and kept asking if it felt good. Of course I said yes," Courtney would later write in her journal.

Afterward, he mumbled something about "feeling douche," Courtney wrote. She assured him it was all consensual.

Then he mentioned something about other plans and left.

Her acquaintance would have a different story to tell. Though he declined repeated interview requests, he offered a written response:

“At all times, my one and only physical encounter with Courtney Blake was consensual. I never did anything to Courtney without her consent or suggestion, and there is no evidence to suggest otherwise.”

Afterward, Courtney made a decision. “I decided I’m going to push this out of my head. It didn’t happen.”

That night, she went out with friends. She would try to forget. She sent him a selfie, making a joke about how she didn’t get too drunk. She didn’t want to feel weak. So she pretended that everything was fine.

Some might find it difficult to under-

Courtney kept replaying the night in her mind, wondering why this felt different from sex she had in the past. She was afraid to call what had happened “rape.” That label would make it all real.

In the following days, she texted friends, asking for help in understanding what had happened. Some called it rape.

“That kind of sunk in, but I was still hiding it,” she says. “I thought this would just go away and it wouldn’t be a problem.”

She thought time would eventually erase the moment—until she saw the man in a dining hall the following weekend. Courtney had a panic attack. It prompted her to act.

Friend Veronica Jones-Carr accompanied Courtney to the Aurora Center. A week had passed since that Friday night. Without physical evidence, she knew she couldn’t go to police. And she never fought

“Sometimes pretending that it’s not true can feel like self-protection.”

stand why Courtney felt assaulted, yet was sending selfies within hours. But these reactions are quite common. “Sometimes pretending that it’s not true can feel like self-protection,” says Kristen Sukura of the Sexual Violence Center in Minneapolis. “So they reach out to the perpetrator.”

“Just because someone doesn’t scream, ‘No, get off of me,’ doesn’t excuse the behavior of another individual forcing themselves on someone or forcing someone to engage in sexual activity,” adds Gavin Grivna of the university’s Aurora Center for Advocacy and Education, which aids victims of sexual violence.

Generally speaking, about 40 percent of victims freeze in response, losing their ability for “complex reasoning,” he says. “We’re acting more primal in terms of just how to survive in this moment.”

The problem with this, say lawyers for the accused, is that such reactions can lead men to believe what they’re doing is okay. Especially in a college setting. In a criminal court, assault must be proved beyond a reasonable doubt. But schools make their own rules on what constitutes appropriate behavior, generally placing a greater burden on the accused to prove he or she acted in good faith.

Thus, the notion of consent becomes “a moving target,” says lawyer Joe Tamburino.

“In criminal law... a kiss is not a sexual act. However, in schools, it is, which is absurd. And that’s part of the challenge we have, because we’re dealing with people who are accused of something that is, by definition at times, not a crime within this state.”

back, never asked him to leave, and had asked him to use a condom. All could be construed as consent by a court, regardless of what was going through her mind. But she could still report the incident to the university.

She also needed to tell her mother, which would make it far more real. When she finally called, she could hardly choke out the words. “Why didn’t you tell me sooner?” her mother asked.

Brenda Thom initially felt shock and disbelief. She admits that her mind jumped to how the situation came about, and how it could have been prevented. “I mean, I never expected something like this to happen to my child,” she says.

Thom drove to the U the next morning, escorting her daughter to an after-assault exam and an interview with the school’s Office of Student Conduct and Academic Integrity (OSCAI). Courtney brought copies of texts she’d exchanged with the student.

The man would also offer OSCAI his view of the evening. He said that Courtney helped take off her clothes, helped put on the condoms, and said “yes” to some of his actions.

The school’s investigation concluded a month after the incident. OSCAI’s letter to Courtney said the U had found the man in violation of the Student Conduct Code, though it provided no specifics. He was placed on academic probation for a year, required to take counseling, and write an essay on consent.

The student says he subsequently filed a complaint with the U.S. Department of Education’s Office of Civil Rights, contend-



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ing the school's process was "flawed," and that the U allowed Courtney "to repeatedly harass and make false statements about me despite the university's policies and prohibition of such."

"Because of this ongoing investigation of the university's conduct, I am unable to make any further comment," he wrote to City Pages.

Joe Bradshaw, a spokesman for the Department of Education, declined comment. The agency's list of active cases makes it unclear if there's an investigation or not.

Courtney saw a school counselor, who would cry when Courtney shared her deepest thoughts. Nightmares arrived, as did struggles with sleep. Courtney became so dissociated from her experiences and emotions that she made jokes about the

On September 12, 2014, Courtney was with friends Grace Duginski and Savannah Erdman at a house party not far from her new apartment. She'd had four shots hours earlier that night, but felt nearly sober by the time she arrived. What began as a small party grew significantly with strangers coming through the door.

The friends separated as they socialized. Courtney made her way up to the roof, leaning against the railing of a balcony when a man approached her.

He had a harmless face, she remembers. He introduced himself, swaying slightly as he complimented her pigtails, and kept saying that he was a virgin and wanted to have sex that night.

Suddenly, he kissed her. Courtney bit him. She was determined to do what she

"Just because someone doesn't scream 'No, get off of me,' doesn't excuse the behavior."

incident. Still, she managed to pass all of her classes, though her panic attacks resumed whenever she saw the student on campus.

"Anytime I see him, the flashback is back to my dorm room, with my head banging against my dorm wall and my bed creaking, and really wishing that someone would have saved me or that he wouldn't have been such a terrible person."

She has always wondered why she didn't scream, kick, or fight back. To this day people still suggest it was all a misunderstanding. Sometimes she blames herself entirely.

Courtney became depressed, then hospitalized as suicidal, before leaving school to enroll in an out-patient program. She was eventually diagnosed with post-traumatic stress disorder.

She didn't return to campus until the following summer, enrolling in a New Media and Culture course. For her final project, she created a YouTube video and wrote a blog post detailing her experience. She brought cake to class. A fellow student was sobbing by the end of her video, she says.

"It felt necessary for survival when I decided this. And I've never been more proud of a project."

The blog quickly became something far more powerful than a class project. As more people discovered her posts on Tumblr, they began to interact with Courtney online. The responses ranged from women telling their own stories to readers issuing violent rape threats.

By fall, she was hopeful of rebirth. She'd been a straight-A student in high school, and believed her second year at the U could be drastically better than the first.

had not done a year before, fighting back at any sign of a threat. A friend intervened.

"And that was the extent of my interaction with him," Courtney says.

She returned downstairs. A man offered Courtney and others a bottle of s'mores vodka. She took a drink as he joked about how disgusting it was.

That was the last thing she remembered from that night. Her next conscious moment was back at her apartment, sitting with her roommate while vomiting, she says.

She'd lost everything she'd brought to the party, save for her dress and socks. She had no idea how she'd gotten home.

Grace and Savannah had left the party early, first making sure Courtney wanted to stay. They didn't hear from her until the next morning, when a partygoer posted a picture on Facebook of Courtney's clothes next to vomit on the floor.

Friends told her that she'd "gotten drunk and had sex with someone." Courtney protested: She was in no condition to consent. But the friends who hosted the party refused to say who she had sex with, she says.

"And so I broke. I broke down. I was hyperventilating, I could not do anything. I got my roommate to contact my work and say I am not coming in. And then she called my mom to pick me up, and I'm just screaming in the back of the room, 'This can't be happening to me again. This can't be happening to me again. Why is this happening?'"

Her mother took her to the hospital and called the cops.

The after-assault exam did not reveal any trace of drugs in Courtney's system. But the hospital is unable to state which

drugs it tested for, and it's not clear how long certain drugs would have remained in Courtney's system anyway.

The case was assigned to the Minneapolis police, but Courtney never met the investigator, nor would the investigator return her calls, she says. (The Minneapolis Police Department declined comment.)

It wasn't until the following spring that the case moved forward. Kevin Randolph, an investigator with the University of Minnesota Police Department, found that the suspect was also linked to another sexual assault allegation.

Prosecutors eventually declined to charge the man.

That's not unusual. Sexual assault cases are extremely difficult to prosecute, even with physical evidence and witnesses. They tend to be he-said, she-said incidents. Add in a night of drinking, and the notion of beyond a reasonable doubt becomes remote.

In Hennepin County, 60 percent of those tested for rape were intoxicated or otherwise impaired at the time of their assault, says Sukura of the Sexual Violence Center. "It can make their stories shift and change a little bit, which is actually a hallmark of trauma, yet people think it means that someone's not credible. Often, [prosecutors] decline to take these cases forward because they believe it would be a further

victimization... when they don't actually think there's a shot."

"I believe that [Courtney] was sexually assaulted," adds Randolph. "The evidence showed me that more than likely this happened.... I didn't find enough evidence to lead me to believe that she wasn't telling the truth. That was the very frustrating part."

But "more than likely" doesn't constitute "beyond a reasonable doubt," and Courtney

way of determining how it reached its conclusions.

This troubles Tamburino. Like any institution, colleges have an inherent interest in keeping treasuries intact and reputations polished. He believes these impulses rise to the fore when discipline is issued in private.

"What really I find interesting is that these schools come out and it's all this very wonderful language about how they

happened. He ejaculated on my back."

According to the report, the student said he was drunk and that Courtney said "no" to oral sex. He claimed their intercourse was consensual. After he was finished, he said he left quickly because Courtney was throwing up, and that he didn't even know her name. He did not respond to repeated interview requests.

Courtney eventually dropped out of school and now lives elsewhere in Minneapolis. "I am working the hardest that I can. It doesn't look like progress.... It is a struggle to get out of bed in the morning. It is a struggle to do anything but lie on the couch and watch Netflix."

She has plans to take online classes through Arizona State University, and hopes to someday become an advocate for sexual violence victims.

"I am still here. I'm still fighting. I am still looking forward to the future, and I still want to make this world a better place."

To this day, she believes she was raped.

"I don't believe [Courtney] got justice," Randolph says. "She didn't get a conclusion.... Do I understand why? Yes, but that doesn't make it right."

Many days, she regrets reporting the incidents. Research suggests that less than 20 percent of victims do. And of those, the conviction rate hovers at less than 5 percent. ☐

"This can't be happening to me again. Why is this happening?"

couldn't even remember what happened, making prosecution all the more difficult.

Yet the university seemed to find her claims credible. According to a letter Courtney received from OSCAI, the student was found "more likely than not" to have violated the Student Conduct Code for harm to person, sexual assault, and "persistent violations." The U offered to resolve the matter informally if the student accepted expulsion and agreed to be barred from campus.

Since the university keeps the rationale behind its decisions private, there is no

want to protect victims.... This is about the bottom-line finances. Schools are worried that they will be sued by alleged victims because they failed to act. They're cloaking it in, 'We are worried about the victim,' 'We want to make sure the victim's whole.' But you must look beyond that curtain and see what they're really doing. And what they're doing is protecting their institutions."

Courtney later read the man's depiction of the evening in the police file. He "was really descriptive," she says. "It was doggie style and he left the room because I was throwing up... I now know exactly what

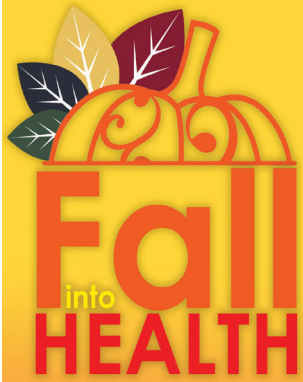


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CHEESE TO PLEASE

A cheese-lover's guide to indulging in the Twin Cities

BY STACY BROOKS



SASHA LANDSKOV

On average, each American eats 35 pounds of cheese per year.

That's 35 whole pounds of assertive Stilton, nutty Parmesan, and mellow mozzarella. While this statistic might make nutritionists cringe, the simple truth is it's worth every delicious calorie. A gooey grilled cheese improves even the lousiest of Mondays, and a melted slice of cheddar is the ultimate burger addition. Fromage aficionados can DIY a stellar cheese plate with the help of a local cheesemonger or splurge on an artisan assemblage at an upscale restaurant.

Whatever your tastes and budget, here's a cheese lover's guide to the best places to indulge in the Twin Cities.

For gourmet grilled cheese:

The grilled cheese sandwiches at **Can Can Wonderland** are charmingly listed under their British moniker, "toasties." The basic

version layers provolone, cheddar, and American on sourdough; take things up a notch with One More Cheese—a melty combination of provolone, cheddar, Swiss, and smoked Gouda. Don't forget to add a cup of tomato soup.

755 Prior Ave. N., St. Paul
651-925-2261
cancanwonderland.com

At **Hell's Kitchen**, the grilled cheese isn't merely oozing cheese—it's covered with it. Sourdough bread is coated with grated Parmesan and then filled with Swiss, Vermont white cheddar, and fontina. If that still doesn't meet your decadence quotient for the day, add thick-cut bacon or a slather of guacamole.

80 S. Ninth St., Minneapolis
612-332-4700
hellskitcheninc.com

Grilled cheese lovers can take to the streets with the **O'Cheeze** food truck. The rotating

menu features a handful of cheese-focused sandwiches, from the carbs-on-carbs mac & cheese sandwich to the Big Stink, a refined combination of blue cheese, Gorgonzola, honey, and pear. A Minneapolis skyway location in the Baker Building (705 Marquette Ave.) is in the works.

612-568-5737
ocheeze.com

For the cheesiest burgers:

Sidestep the whole Matt's Bar versus 5-8 Club Juicy Lucy controversy and opt for the **Blue Door Pub's** signature Blucy, stuffed with blue cheese and garlic. There's also a flavorful array of variations: The Mount Blucivious is made with ghost pepper cheese, while the Horsekick Blucy features a horseradish sauce. Each location even has an exclusive burger—plan a Blucy pub crawl and try them all.

Multiple locations
thebdp.com

The innovative burgers at **Red Cow** offer some unique cheeses in addition to the standard American and cheddar. The Barcelona layers manchego with prosciutto, piquillo pepper, and a smoked pepper aioli, while the refined Manhattan 2.0 features delightfully melty Gruyere alongside bacon confit, arugula, and a dried cherry-red wine reduction. Or skip the beef and try a bison burger with an inspired combination of goat cheese, fig, and caramelized onions.

Multiple locations

redcowmn.com

American cheese has a less-than-stellar reputation. It's somewhat understandable, considering the alarmingly orange color and vinyl-slick texture of the standard Kraft single. But at **Saint Dinette**, the American cheese is made in-house, with a secret recipe that includes cava. Add that to two patties made with dry-aged chuck, sirloin, and brisket, and you



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saintdinettem.com

For superb curds:

It may be sacrilege to cheese snobs, but yes, you can deep-fry Brie, and yes, it is delicious. At the **Newsroom**, order a riff on the beloved fair food that pairs fried Brie “curds” with a homemade blueberry ketchup.

990 Nicollet Mall, Minneapolis

612-343-0073

thenewsroommpls.com

Also in the realm of unexpected fried cheeses, the goat cheese curds from the **Curious Goat** food truck are a delightful twist on the standard cheddar nibble. Slightly tangy, but still salty and rich, these curds come with a spicy honey for a full-flavored snack.

The Curious Goat

thecuriousgoatmpls.com

The Harold & Kumar Poutine at the **Rabbit Hole** boasts a cult following for good reason. The so-weird-it’s-amazing mashup starts with a base of thick-cut fries, before layering on pork curry gravy, kimchi, caramelized onion, Parmesan, cheddar, and chipotle aioli. A soft-poached egg is the crowning touch, because why the hell not?

920 E. Lake St., Minneapolis

612-236-4526

eatdrinkrabbit.com

For a DIY cheese plate:

Surdyk’s Liquor and Cheese Shop is the heavy hitter in the Twin Cities’ retail cheese scene, stocking an encyclopedic array of over 350 cheeses. Eat local with fresh farmstead chevre from Minnesota and the finest aged cheddars Wisconsin has to offer. Sample classics like Italy’s nutty Parmigiano-Reggiano, France’s piquant Roquefort, and Holland’s mellow Gouda. Or place yourself in the very capable hands of the friendly cheesemonger behind the counter, ask for a recommendation, and discover something new. Pair your cheese selections with olives, jams, honey, and pickles from the shop’s gourmet grocery section, and don’t forget the bread—the bakery offers fresh loaves from Baker’s Field and Rustica. Need a gift idea for the cheese lover in your life? Surdyk’s even has a cheese-of-the-month club.

303 E. Hennepin Ave., Minneapolis

612-379-9757

surdyks.com

Located inside France 44 Wine & Spirits, the recently expanded **France 44 Cheese Shop** features a nicely curated selection with plenty of local options and artisan cheeses from further afield. The butcher shop and grocery section provide everything

you need to round out your cheese plate. And there’s more: The shop’s deli offers an impressive menu of cheese-centric sandwiches and melts (served with a shot of tomato soup, of course). You can’t go wrong with the elegant simplicity of the grilled cheese made with double cream Brie and cranberry chutney. For something with more of a kick, try the Spicymonger sandwich, an enticing combination of soppressata, chevre, pepper-onion relish, and Sriracha. 4351 France Ave. S., Minneapolis
612-278-4422
france44cheeseshop.com

Despite its small footprint, the **Cheese Shop at Lake Wine & Spirits** has an impressive rotating selection of regional and imported cheeses. The shop also stocks fresh baguettes, salumi, olives, and chocolate: everything you need to craft the perfect cheese plate for a romantic night in. 404 W. Lake St., Minneapolis
612-354-7194
lakewinespirits.com

For happy hour nibbles:

Gyst Fermentation Bar’s focus on all things fermented—including wine, beer, and cheese—makes it perfect for happy hour. Gather a group and split the designed-for-Instagram Motherboard, a hefty spread of cheese, charcuterie, pickles, olives, nuts, and accoutrements.

25 E. 26th St., Minneapolis

612-758-0113

gystmpls.com

For a cheesy road trip:

The dining scene in Stillwater punches well above the town’s weight class, and cheese is no exception. The **Wedge & Wheel** is a classy little cheese bar and shop, offering cheese and charcuterie boards plus a handful of cheesy sandwiches. Put your trust in the experts and go with the cheesemonger’s choice board, paired to your preferences and beverage of choice. The cheese counter features a rotating selection of regional favorites and notable imports.

308 Chestnut St. E., Stillwater

651-342-1687

wedgeandwheel.com

For a cheese lover’s splurge:

At **W.A. Frost and Company**, the cheese program reflects the beloved fine-dining establishment’s seasonal and local focus. The carefully curated menu features several Minnesota and Wisconsin selections alongside a range of intriguing imports. End your meal with the build-your-own cheese plate: pick one, three, or five cheeses, and you’ll receive an artistic arrangement that includes seasonal fruit, nuts, and other delicious house-made accompaniments.

374 Selby Ave., St. Paul

651-224-5715

wafrost.com



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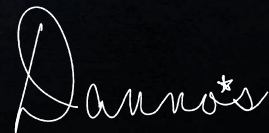
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BURLESQUE

MINNEAPOLIS BURLESQUE FESTIVAL

VARIOUS LOCATIONS

This weekend, citywide sexiness returns as the Minneapolis Burlesque Festival sparkles its way through a variety of venues, offering performances and workshops with talented ladies and gents. Each night, there will be two different showcases featuring artists from across the globe, including Violet Chachki, Kitten N' Lou, Poison Ivory, and event organizers Gina Louise and Elektra Cute. The vibe at each performance will be different, so decide whether you're in the mood for hot jazz, bump-and-grind anthems, or smooth vintage tunes. Most sets will take place at the Lab Theater (700 First St. N., Minneapolis; 612-333-3377), with Hell's Kitchen getting in on the action on Thursday night. For those who would like to test their erotic mettle, workshops with the pros will be offered each day throughout the weekend. Tickets and more info can be found at www.minneapolisburlesquefestival.com. 7 and 10 p.m. Thursday through Saturday. \$30; \$50 VIP; \$130-\$200 weekend passes. **Through Saturday —JESSICA ARMBRUSTER**

COMEDY

PAUL HOOPER

THE JOKE JOINT COMEDY CLUB

When we last spoke to comedian Paul Hooper, he was getting used to being in a serious relationship. That seemed like a good place to begin this update. "We broke up," he says. "This is a weird week where I'm still adjusting. I guess now I'm newly single." There was no drama surrounding the breakup; according to Hooper it was just one of those things. "It just happened. I went on the road right afterward, so I don't have any material about it." Onstage, Hooper usually talks about, as he describes it, whatever he is obsessing about. These days, it's family and friends who watch cable news all day. "It's good to stay up-to-date, but it can reach an unhealthy level." 7:30



Lacquer gets weird at this unique exhibition at Mia.

AOKI CHIE, IMPACT

p.m. Thursday through Saturday; 9:45 p.m. Friday and Saturday. \$14-\$26. 801 Sibley Memorial Hwy., Lilydale; 651-330-9078. **Through Saturday —P.F. WILSON**

FRIDAY 10.6

FILM/HALLOWEEN

MOVIES SO GOOD THEY MADE EIGHT MORE

TRYLON CINEMA

Exemplifying the film industry's eagerness to replicate commercial success with sequels, horror movies of the late '70s through the '80s saw murderous fiends repeatedly resurrected. Ghoulish thrills abound throughout this October series, which features a few flicks that started franchises. That includes cult favorite *Phantasm* (1979) and the film that sparked national paranoia over fly-infested haunted houses, *The Amityville Horror* (1979). Another cursed dwelling

of an even more gonzo nature can be seen in the Trylon's annual screening of Japanese horror-comedy *Hausu* (1977). Two enormously influential indie films depicting nightmares in rural America have been paired in a double-feature of *Night of the Living Dead* (1968) and *The Texas Chainsaw Massacre* (1974), while Freddy Krueger and Michael Myers, two titans of 1980s horror, emerge with the unnervingly surreal *Nightmare on Elm Street* (1984) and the sublimely suspenseful *Halloween* (1979). Of special note, the demonically indestructible Jason Voorhees gets an all-night marathon of the first eight *Friday the 13th* films (1980-1989) on, fittingly, Friday, October 13. The night will also feature an appearance by Ari Lehman, the first actor to portray Jason, one of cinema's most industrious boogeymen. Visit www.trylon.org for showtimes. \$8; \$40 marathon. 3258 Minnehaha Ave., Minneapolis; 612-424-5468.

Through October 29 —BRAD RICHASON

PARTY/THEATER

GRAND OPENING

STRIKE THEATER

Minneapolis now has a brand-new theater for poetry, sketch comedy, spoken word, and storytelling right in the heart of Northeast. After raising over \$45,000 on Kickstarter (exceeding their goal by \$10,000), Strike Theater opens this weekend. Three showcase events, taking place on Friday and Saturday, will feature the likes of Four Humors, Ferrari McSpeedy, Blackout improv's Khary Jackson, storyteller Javier Morillo, and the Strike's first regular sketch group, the Assembly. Strike was founded by Allison Broeren, director of Word Sprout and SlamMN, along with local improv artists Mike Fotis and Joe Bozic. They partnered with SEIU Local 26 (the union for janitors, window washers, and security) when putting together the space, which is unusual and also awesome. So stop by to

CONTINUED ON PAGE 24 ►

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THU FEB 22
MACHINE HEAD
FIRST AVENUE \$29/\$35 DOS / 7PM DOORS / 18+

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BEST PEOPLE WATCHING, BEST PLACE TO MAKE OUT - CITY PAGES 2017

OCT 06
DRAKE NITE OVEXO
WITH DJ BACH, DJ GREENERY
HOSTED BY GYM

OCT 12
VANCE JOY
WITH AMY SHARK, CHAPPELL ROAN

OCT 13
WONDER WOMEN II
A PARTY FOR THE DIVAS, THE DIMES,
AND THE DANCING QUEENS
FEAT DJ KEEZY, DJ MISS BRIT,
DJ IZZIE P, YSHEVELLIN (AKA MINA MOORE)

OCT 14
CITY PAGES PRESENTS
OLD 97'S
WITH LILLY HIATT

OCT 15
HOODIE ALLEN
THE HYPE WORLD TOUR 2017
WITH LUKE CHRISTOPHER,
MYLES PARRISH

OCT 18
VIOLENT FEMMES
WITH TEENAGE STRANGLER

OCT 21
PERT NEAR SANDSTONE
WITH THE LAST REVEL, HENHOUSE
PROWLERS, OLD SALT UNION

OCT 26
89.3 THE CURRENT PRESENTS
HAMILTON LEITHAUSER
WITH COURTNEY MARIE ANDREWS

OCT 27
89.3 THE CURRENT PRESENTS
WOLF PARADE
WITH CHARLY BLISS

OCT 28
FLIP PHONE + BLOWTORCH PRESENT
STRANGE THINGS
FT. AJA (RUPAUL'S DRAG RACE SEASON 9)
WITH JULIA STARR, SASHA CASSADINE,
VINCENT THE DESTROYER, AND MORE

OCT 30
89.3 THE CURRENT PRESENTS
GOGOL BORDELLO
WITH LUCKY CHOPS

OCT 31
CITY PAGES PRESENTS
HALLOWEEN PARTY & COSTUME CONTEST
WITH TIIIIIIIIIP DJ ESPADA, MIKE 2600,
DJ KEEZY, DJ SMITTY, ROY FREEDOM
HOSTED BY IAN RANS

NOV 02
89.3 THE CURRENT PRESENTS
ALVVAYS
WITH JAY SOM

NOV 07
GWAR
THE BLOOD OF GODS TOUR
WITH GHOUL, HE IS LEGEND,
U.S. BASTARDS

NOV 08
RADIO K PRESENTS
CRYSTAL CASTLES
WITH FARROWS

NOV 09
89.3 THE CURRENT PRESENTS
KAMASI WASHINGTON

NOV 10
93X PRESENTS
HIGHLY SUSPECT
WITH BONES, DJ REDBEE
NOVEMBER 11 SHOW IS SOLD OUT

NOV 15
FLYING LOTUS IN 3D

NOV 16
BROTHER ALI
THE OWN LIGHT TOUR
WITH SA-ROC, LAST WORD,
SOL MESSIAH

NOV 17
CUT COPY

NOV 18
89.3 THE CURRENT PRESENTS
THE MOUNTAIN GOATS
WITH MOTHERS

NOV 19
NONAME
WITH ARIMA EDERRA

NOV 20
LIAM GALLAGHER

NOV 24
GRIEVES
WITH PROBKAUSE,
SEAN ANONYMOUS, DJ FUNDO

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ALSO AT FIRST AVENUE

NOV 25
THE CACTUS BLOSSOMS
W/ KACY & CLAYTON

NOV 28
GARY NUMAN
W/ ME NOT YOU, DJ JAKE RUDH

NOV 30
WHITNEY
W/ NE-HI

DEC 01
MOGWAI
W/ XANDER HARRIS

DEC 02
MASON JENNINGS

DEC 03
THE RURAL ALBERTA ADVANTAGE
W/ YUKON BLONDE

DEC 05
THE BROKEN CROWNS TOUR FT. MATISYAHU
W/ COMMON KINGS, ORPHAN

DEC 08
38TH ANNUAL JOHN LENNON TRIBUTE FT. CURTISS A WITH A LITTLE HELP FROM HIS FRIENDS

DEC 15+16
SEMISONIC
PERFORMING 'FEELING STRANGELY FINE' IN ITS ENTIRETY
W/ JOHNNY & MOLLY (COMMUNIST DAUGHTER)

DEC 18
LIL PUMP

UP NEXT 7TH ST ENTRY

TWRP
W/ PLANET BOOTY
WEDNESDAY, OCTOBER 4

PHO AND BLACK MARKET BRASS
W/ PURPLE FUNK METROPOLIS
THURSDAY, OCTOBER 5

TORRES
W/ THE DOVE & THE WOLF
FRIDAY, OCTOBER 6

HARD DANCETERIA
SATURDAY, OCTOBER 7

together PANGEA
W/ TALL JUAN, DADDY ISSUES
SUNDAY, OCTOBER 8

PEARS
W/ BIG UPS, RUSSIAN GIRLFRIENDS
MONDAY, OCTOBER 9

PICKWICK
W/ THE DOVE & THE WOLF
TUESDAY, OCTOBER 10

AQUILLO
W/ YOKE LORE
WEDNESDAY, OCTOBER 11

UP NEXT TURF CLUB

🏆 BEST MUSIC RESIDENCY, BEST JUKEBOX
- CITY PAGES 2017

WILL HOGE
W/ DAN LAYUS (OF AUGUSTANA)
THURSDAY, OCTOBER 5

FRANKIE ROSE
W/ SUBURBAN LIVING,
DJ JAKE RUDH (TRANSMISSION)
FRIDAY, OCTOBER 6

PAUL CAUTHEN
W/ KELSEY WALDON
SATURDAY, OCTOBER 7

RUMOURS
A FLEETWOOD MAC TRIBUTE
SUNDAY, OCTOBER 8

PROTOMARTYR
W/ FAILED FLOWERS, waveless
MONDAY, OCTOBER 9

CONNER YOUNGBLOOD
W/ GEOFFREY LAMAR WILSON
TUESDAY, OCTOBER 10

AGENT ORANGE
W/ FLATFOOT 56, GET DEAD
WEDNESDAY, OCTOBER 11

LUKE SITAL-SINGH
W/ CIARAN LAVERY
THURSDAY, OCTOBER 12

JESSICA HERNANDEZ & THE DELTAS
W/ THE ULTRASOUNDS, AND MORE
FRIDAY, OCTOBER 13

ARCWELDER
W/ NEW AGE HEALERS, AND MORE
SATURDAY, OCTOBER 14

UP NEXT PALACE THEATRE

🏆 BEST CONCERT VENUE
- CITY PAGES 2017

OCT 10
PIXIES
W/ MITSKI
(OCTOBER 11 SOLD OUT)

OCT 14
IRON & WINE
W/ JOHN MORELAND

OCT 20
TROMBONE SHORTY & ORLEANS AVENUE
W/ VINTAGE TROUBLE

OCT 26
DINOSAUR JR.
W/ EASY ACTION

OCT 27+28
UMPHREY'S MCGEE
W/ SINKANE

NOV 18
ST. VINCENT
FEAR THE FUTURE TOUR

NOV 22
DOOMTREE

DEC 01
GRIZZLY BEAR
W/ serpentwithfeet

FEB 17
HIPPO CAMPUS
W/ SURE SURE

FEB 23
JUDAH & THE LION
GOING TO MARS TOUR

FEB 24
WALK THE MOON

UP NEXT OTHER VENUES

JEN KIRKMAN
THE "ALL NEW MATERIAL, GIRL" TOUR 2017
W/ MISS SHANNAN PAUL
THE WOMAN'S CLUB
THURSDAY, OCTOBER 5

JR JR
W/ HEMBREE
FINE LINE
FRIDAY, OCTOBER 6

SONGHOY BLUES
W/ BrassZilla
THE CEDAR
SATURDAY, OCTOBER 7

mewithoutYou (A->B) LIFE 15 YEAR TOUR
W/ PIANOS BECOME THE TEETH,
STRAWBERRY GIRLS
FINE LINE
MONDAY, OCTOBER 9

NOAH GUNDERSEN
W/ SILVER TORCHES
FINE LINE
TUESDAY, OCTOBER 10

MOON TAXI
W/ TOO MANY ZOOZ
FINE LINE
WEDNESDAY, OCTOBER 11

GRYFFIN
W/ AUTOGRAF DJ SET, ayokay
FINE LINE
THURSDAY, OCTOBER 12

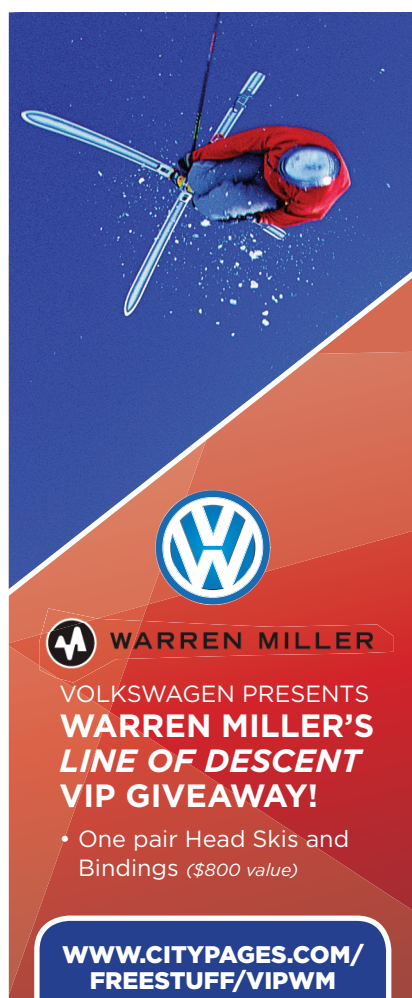
THE LONE BELLOW
W/ MT. JOY
FINE LINE
SUNDAY, OCTOBER 15

LIL PEEP
COME OVER WHEN YOU'RE SOBER TOUR
AMSTERDAM BAR AND HALL
TUESDAY, OCTOBER 17

BAD SUNS
W/ HUNNY, QTY
THE CEDAR
WEDNESDAY, OCTOBER 18

THE WORLD IS A BEAUTIFUL PLACE & I AM NO LONGER AFRAID TO DIE
W/ ROZWELL KID, MYLETS
TRIPLE ROCK
WEDNESDAY, OCTOBER 18

THEE COMMONS
W/ THE BAD MAN
ICEHOUSE
WEDNESDAY, OCTOBER 18



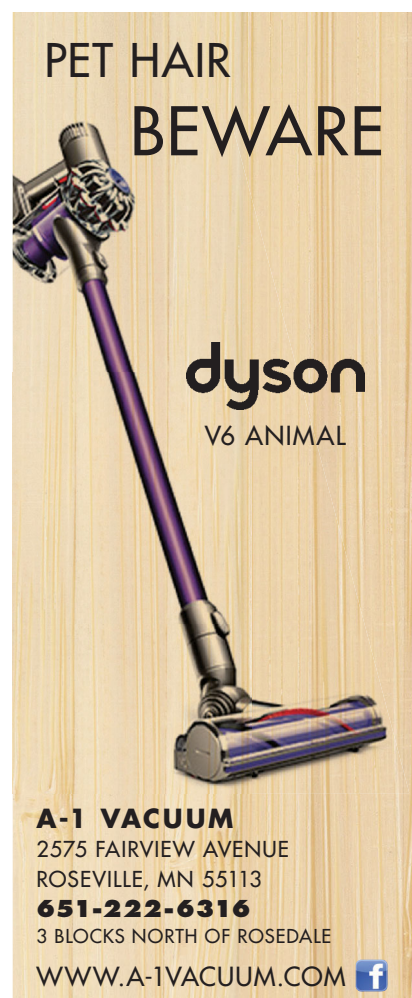
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A-LIST



MAX HAYNES

PERFORMANCE

MEDUSA

BOOM ISLAND PARK
Vox Medusa dance company has teamed up with Infiammati FireCircus to revive its site-based 2017 Fringe production, setting it this time on Boom Island Park beneath the Minneapolis skyline. Fringe-goers enthused that the five-star spectacle

was fierce, powerful, magical, and mesmerizing. The narrative centers on the myth of the snake-haired priestess and her devotion, wrath, and fate. A video-projected set, original electronic music, and fire performances ignite the storytelling as the demonized Medusa's emotions, choices, and actions are revealed. Tickets can be purchased 30 minutes before each show at the park. 7 p.m. Friday through Sunday. \$15. 724 Sibley St. NE, Minneapolis. **Through Sunday —CAMILLE LEFEVRE**

CONTINUED FROM FRIDAY ►

wish the Strike team well, check out the space, and raise a glass. 8 p.m. Friday; 7 and 9 p.m. Saturday. There will be post-show celebrations on both days, and a pre-show happy hour on Saturday. \$30; find tickets at brownpapertickets.com. 824 18th Ave. NE, Minneapolis.

Through Saturday —SHEILA REGAN

COMEDY

JIMMY PARDO

ACME COMEDY CO.

"I'm doing a thing this year called the Questions and Crowd Work Tour," explains comedian Jimmy Pardo. At many venues, fans are invited to ask a question or request a favorite bit via an index card. "Throughout the show I will pull one of those out and do what's on the card. It works great in some venues and in others it's like, 'Why isn't this guy just doing his act?'" It seems to work well when the crowd are fans of his hit podcast, *Never Not Funny*. "Like in Toronto," he says of a recent show. "It was a small venue, but almost all podcast fans. It destroyed there. It was just perfect." Podcast-inspired bits might include something discussed on a recent episode or a visit from a character called "Dirty Carson," a slightly askew homage to the late talk-show host. "Someone might even ask to hear about the time I went to the Subway sandwich shop, which is on my *Pompous Clown* album. I won't do one like that unless it's requested. It's been fun." 18+. 8 and 10:30 p.m. Friday and Saturday. \$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

READING

LYDIA DAVIS

COWLES AUDITORIUM

Lydia Davis first emerged, obscurely, as one of the 1970s' Language poets, and the very short stories for which she later became known could also be packaged as prose poems, or as epigrams or miniature essays. Her narrators, often apparent authorial surrogates, can be fastidiously perturbed, but her prose is always poised and economical. A true and serious wit, she's funnier than almost everyone who's supposed to be funny. In addition to her essayistic micro-fiction, she has written longer and slightly more conventional short stories ("The Walk" is a highlight), as well as a beautiful novel, *The End of the Story*, in which an intense May-August affair and the circumstances surrounding it are recounted with unusual fidelity to memory's obstacles and mysteries. Her translations from the French include works by Michel Leiris, something of a kindred spirit, and canonical heavyweights by Flaubert and Proust. 6:30 p.m. Free. 301 19th Ave. S., Minneapolis; 612-625-9505. —**DYLAN HICKS**

SATURDAY 10.7

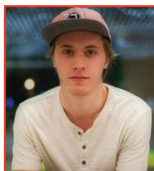
THEATER

ALL THE WAY

HISTORY THEATRE

History Theatre's season opener comes to St. Paul via the Great White Way, where it won the 2014 Tony Award for Best Play and also earned a Tony for *Breaking Bad* actor Bryan Cranston. In *All the Way*, Cranston played President Lyndon B.





MARVEL YEARS!
FEAT. GUGGENZ,
NIGHTCHAIN, DAPPA DAN
OCTOBER 5



FUNTCASE
FEATURING ALIX PEREZ
OCTOBER 6



GREENROOM & FAMILIA PRESENTS
ILLEGAL CTV
CINEMA TOUR
FEAT. DENZEL CURRY
SHOW ME THE BODY
OCTOBER 7



AMINE'
15+SHOW
OCTOBER 12



SUNDANCE HEAD
FEATURING OLD DESERT
ROAD AND GOING TO
THE SUN
OCTOBER 19



**HAIL! HAIL!
ROCK-N-ROLL**
CHUCK BERRY TRIBUTE
OCTOBER 20

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This guy is definitely a monster.



ZACHARY CLARKE-KNAEBLE, IT!

Johnson, one of three key figures working to get the Civil Rights Act of 1964 passed. As in real life, here Johnson collaborates with Martin Luther King Jr. and Hubert H. Humphrey, the Minnesota senator who would later become Johnson's VP. Also part of the conversation is NAACP leader Roy Wilkins, who grew up in St. Paul and deserves a better monument than the brick-clad barn of an auditorium that now bears his name. Reviews of the New York production praised Cranston for giving life to Robert Schenkkan's dense and talky script. In director Ron Peluso's new production, that job will fall to Pearce Bunting, who's no stranger to meaty roles on local stages. Shawn Hamilton (seen recently in the Guthrie's *Royal Family*) will play MLK, with HHH embodied by Andrew Wheeler, who shone as Pastor Paul in Walking Shadow's acclaimed production of *The Christians*. 7:30 p.m. Thursdays through Saturdays; 2 p.m. Sundays. \$15-\$52. 30 E. 10th St., St. Paul; 651-292-4323.

Through October 29 —JAY GABLER

ART/GALLERY

GODS & MONSTERS

ARTSPACE JACKSON FLATS

As the weather grows colder and the darkness lasts longer, we celebrate the spooky things in life. For this group show, over 100 artists made their nightmares a reality on canvas, creating unsettling works featuring mythical creatures, iconic movie monsters, and things that are just plain weird. There will be angry aliens, creepy apparitions, malevolent clowns, ominous goats, and a chicken with bat wings shooting lasers from its eyes (hey, that has to be someone's fear, right?). At the opening reception on Saturday, October 7, from 7 to 11 p.m., revelers will partake in a dark masquerade ball with tarot readings, henna, and oddities from Studio Payne. Free. 901 18 1/2 Ave. NE, Minneapolis; 612-333-9012. Through October 31 —JESSICA ARMBRUSTER

OPERA

MINNESOTA OPERA: DON PASQUALE

ORDWAY CENTER FOR THE PERFORMING ARTS

The Minnesota Opera's 55th season continues the company's legacy of balancing innovation with fidelity to the traditions of the repertory. The lineup ranges from Mozart's *The Marriage of Figaro*, often referred to as the perfect opera, to *Fellow Travelers*, based on a 2007 novel by Thomas Mallon about sexual politics in the McCarthy era. The season's debut, *Don Pasquale*, blends shades of the modern and the classical. Gaetano Donizetti's opera buffa debuted in 1843 and drew on even earlier traditions of the 16th-century Italian comedia dell'arte, an often-improvised form of theater populated with recognizable stock characters. Director Chuck Hudson moves the action to 1950s Hollywood, where the curmudgeonly Don Pasquale is reimagined as a fading silent movie star beset by jealousy over his lovestruck nephew, Ernesto. Featuring Craig Colclough in the title role, David Walton as Ernesto, and soprano Susannah Biller as the beautiful widow Norina. 8 p.m. opening night; 7:30 p.m. Tuesday, Thursday, and Saturday; 2 p.m. October 15. \$25-\$200. 345 Washington St., St. Paul; 612-333-6669.

Through October 15 —BRYAN MILLER

DOGS

ZOMBIE PUP CRAWL

BAUHAUS BREW LABS

It's best that dogs—or any animal, for that matter—stay the hell away from the Zombie Pub Crawl. That's an event best left to boozehounds. However, the crew behind the massive undead festival is going small for its next project. This Saturday, the new Zombie Pup Crawl will have folks drinking with their

CONTINUED ON PAGE 26 ►

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NEWS NEWSLETTER

CITYPAGES.COM/NEWSLETTERS

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TEXTILE CENTER'S

GARAGE SALE
POP UP

Preview Sale

Friday, October 6, 6-8 pm

The Big Pop Up Sale

Saturday, October 7, 10 am-4 pm

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NOTIONS • BOOKS • MORE!**

at Textile Center

textilecentermn.org/garage-sale-pop-up

A-LIST



TERRENCE PAYNE

ART/GALLERY

FERAL FABLES

ROSALUX GALLERY

With great insight and wit, Areca Roe and Terrence Payne turn narratives about Manifest Destiny and religious expectation (respectively) inside out. Roe creates large-scale images of the miniature landscapes she builds from bits of this and that. Her use of fake fur really stands out for its texture, intimated sensation, and ability to conjure the appearance of rock faces, waves, and undulating prairie grass. Her intention is to

call into question the devastation our need for natural resources has wrought. Payne's bold colors, graphic patterns, and almost cartoony imagery reverberate with juxtapositions that bring into high relief the conflicts created by intransigent points of view. It's an insightful pairing of sensibilities and aesthetics. There will be an opening reception from 7 to 10 p.m. Saturday, October 7. Free. 1400 Van Buren St. NE, Minneapolis; 612-747-3942. **Through October 29 —CAMILLE LEFEVRE**

CONTINUED FROM SATURDAY ►

dogs, Halloween-style. If you have a canine who loves to rock a costume (they don't have to be zombie-related), now is her moment to shine. Prizes will be awarded to the best looks of the afternoon. Bauhaus Brew Labs will also be serving up pints all day. Find more info and registration at www.zombiepubcrawl.com. All ages. 2 to 4 p.m. Free. 1315 Tyler St. NE, Minneapolis; 612-276-6911. —JESSICA ARMBRUSTER

ART/MUSEUM

HARD BODIES: CONTEMPORARY JAPANESE LACQUER SCULPTURE

MINNEAPOLIS INSTITUTE OF ART

Sensuous, abstract, and shiny with the innovative possibilities inherent in the material, this exhibition, from Minneapolis Institute of Art's Clark Collections, is the first to showcase the myriad ways in which contemporary artists are playing with lacquer. The evolution of the material's use from traditional bowls, cups, and boxes into bold sculptural forms is in view. In addition to Aoki Chie's hunched human form that morphs from sinuous, muscular legs to bloated, bulbous torso, the exhibition includes Kurimoto Natsuki's car hood vibrantly inlaid with mother-of-pearl and Someya Satoshi's mountain rising from the back of a bull. Resist the temptation to touch. Free. 2400

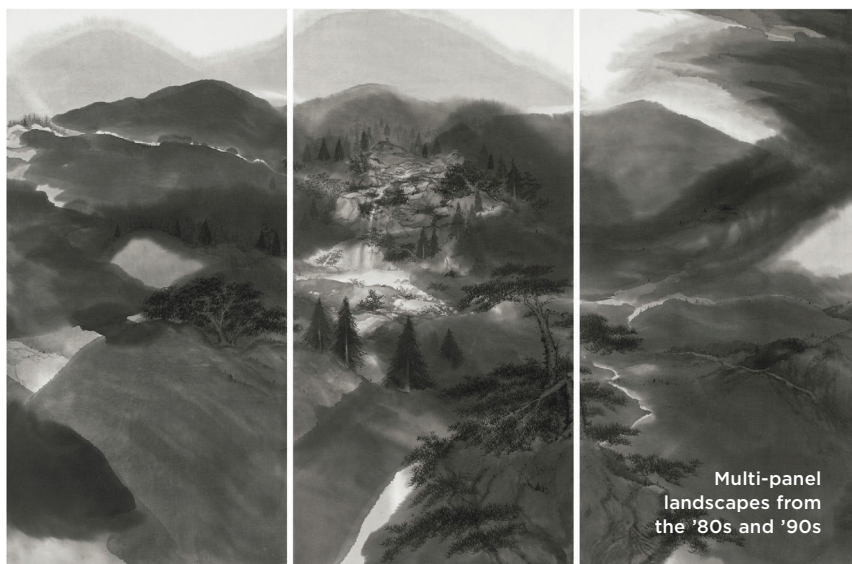
Third Ave. S., Minneapolis; 612-870-3131. **Through June 24 —CAMILLE LEFEVRE**

THEATER

THE MINOTAUR

THE CRANE THEATER

Contemporary playwright Anna Ziegler's *The Minotaur* is a pointedly anachronistic work that challenges the indomitability of destiny. Ziegler's inspired approach is to lend self-awareness to the central characters: the titular half-man/half-bull; his conflicted sister, Ariadne; and the supposed hero, Theseus. Not only are the three figures aware of their place in the story, but each can foresee the inevitable course of their lives as retold for over a millennium. Unwilling to passively accept death, however, the Minotaur seeks to subvert expectations by creating an alternate future of his own determination. Marking the directorial return of former Theatre Pro Rata company member Amber Bjork, this production features a cast headlined by Kip Dooley (the Minotaur), Stanzi D. Schalter (Ariadne), and Derek Meyer (Theseus). One of the Twin Cities' most inventive companies, Theatre Pro Rata can be expected to draw provocative parallels to our contemporary world. For tickets, go to www.theatreprorata.org. 7:30 p.m. Fridays through Sundays, plus Monday, October 9; 3 p.m. Sunday, October 22. \$14-\$41. 2303 Kennedy St. NE, Minneapolis; 612-548-1380.



Multi-panel
landscapes from
the '80s and '90s

MINOL ARAKI, *BOUNDLESS PEAKS*

Through October 22 —BRAD RICHASON

ART/GALLERY

BOUNDLESS PEAKS: INK PAINTINGS BY MINOL ARAKI

MINNEAPOLIS INSTITUTE OF ART

With their subtle gradations of shadow and light washing across the canvas to create landscapes of grand scale and detailed minutiae, Japanese painter Minol Araki's work invites not only attention but also contemplation. This first complete retrospective of his work features five multi-panel paintings, created in the 1980s and early '90s, that each stretch more than 70 feet in length. Araki was best known as an industrial designer, but was also renowned as an amateur ink painter who was active in Tokyo, Taipei, Hong Kong, and New York. Integrated into his luxurious works are dragons, snow monkeys, mountain streams, and forests. There will be an opening day presentation at 1:30 p.m. Saturday, October 7. Free. 2400 Third Ave. S., Minneapolis; 612-870-3131.

Through June 24 —CAMILLE LEFEVRE

MONDAY 10.9

COMEDY

EDDIE IZZARD

HISTORIC STATE THEATRE

Comedian Eddie Izzard has never been shy when it comes to expressing himself. Whether he's performing his standup in different languages, enjoying makeup, or running 27 marathons in 27 days as a tribute to Nelson Mandela, he is easily one of the most fascinating people around. That's why his new tour should be epic. Set to coincide with the release of his book *Believe Me: A Memoir of Love, Death, and Jazz Chickens*, the evening will include some standup, private photos, discussion of his personal and professional life, and

answers to audience questions. So the show should be equal parts comedy, TED Talk, and awkward first date. Whether you are a longtime fan or only recognize Izzard's name in passing, once you see him live and hear his story you'll get why his career and his life have been so entertaining and captivating for the past three decades. 8 p.m. \$45-\$124. 805 Hennepin Ave., Minneapolis; 612-339-7007. —PATRICK STRAIT

TUESDAY 10.10

DANCE

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NORTHROP

The Havana-based Malpaso Dance Company gets the Northrop dance season off to a sizzling start, sharing the stage with our own Zenon Dance Company. Malpaso's dancers have been lauded for their range; they can get down rhythmically, soar balletically, or whip through an athletic tour de force with equal facility. Artistic director Osnel Delgado's duet "Ocaso" reveals witty and fluid partnering, while Canadian choreographer Azure Barton's "Indomitable Waltz" revels in lyrical athleticism, and Ronald K. Brown unites Afro-Cuban moves with exuberant spirituality in "Why You Follow." The performance leads off with a celebration of international collaboration, Delgado's 2014 work for Zenon, which the troupe will perform as special guest artists. A dance that mines baseball metaphors and gestures to find common ground between two cultures, "Coming Home" lathers hardball moves with plenty of hot sauce. Kudos to Northrop for including local troupe Zenon in its international series. 7:30 p.m. \$21-\$46. 84 Church St. SE, Minneapolis; 612-624-2345. —LINDA SHAPIRO



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STILL SHARP

Blade Runner 2049 proves the sequel can live up to the legend



Ryan Gosling is K, an LAPD Blade Runner.

STEPHEN VAUGHAN

BY TONY LIBERA

Making a sequel to one of the most iconic movies in history is a ballsy move—but with *Blade Runner 2049*, the ambition and talent of director Denis Villeneuve pay off big time. This isn't some mediocre follow-up. It's a film that stays reverent to its predecessor while reaching for dazzling new heights.

2049 takes place 30 years after the events of original film. An LAPD Blade Runner called K (Ryan Gosling) is tasked with hunting down a replicant living on a desiccated California protein farm. Forensics discover a box buried deep beneath a tree on the farm, and its contents send K on a quest for answers he didn't know he needed.

Hampton Fancher, who co-wrote the original *Blade Runner* with David Peoples, co-wrote *2049* with Michael Green, so what we get story-wise feels like an authentic

continuation of the original film and not some fanboy derivative. Villeneuve builds off of that foundation and again shows his consummate grasp of the science-fiction genre. *Arrival* was one of the most imaginative and satisfying big-budget sci-fi movies in years, and *Blade Runner 2049* strengthens his legacy.

One of the things that made the original *Blade Runner* so compelling was its masterful blending of sci-fi themes and noir elements, and Villeneuve treats us to the same. Had this been a movie that rested solely on science fiction or its visuals—which are in fact stunning—and paid no mind to its story, *2049* could have gone the lackluster way of other sci-fi sequels. But there's no skimping on the plot. Strip

away all the high-tech gadgetry and badass fighting replicants and you'd still have a standout gumshoe neo-noir that hurtles us forward and keeps us second-guessing throughout.

That said, *2049*'s take on futurism provides some fascinating (and perhaps horrifying) extrapolations of our current technologies. Obviously the timeline is way off, but it's not too hard to imagine certain takes on artificial intelligence, smart devices, and

personalized ads in the near future, and that lends itself to an immersive feeling.

The gorgeous visuals and sound drop us further in. Take the genre out of the equation: *Blade Runner 2049* is one of the most beautifully shot movies ever made.

**2049 must be seen
in a theater to be
fully appreciated.**

BLADE RUNNER 2049

directed by Denis Villeneuve
opens Friday, area theaters

Whether in the congested streets of future Los Angeles or a bleak expanse of desert, cinematographer Roger Deakins finds a way to make every single shot captivating. Hans Zimmer (big surprise) and Benjamin Wallfisch string it all together with a score that pulls from the original and finds new ways to put us on edge. Altogether this is a film that must be seen in a theater to be fully appreciated.

Loyal fans will always freak out when a sequel pops up for a beloved film, but the original *Blade Runner* universe was so cool and far-reaching that it's fantastic to see it explored further. And with *Blade Runner 2049*, we get to see what happens when a sequel is done right. If only they were all this good. **B+**

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FINE DINING

Mixed Blood tells a sharp tale of a kitchen crew



RICH RYAN

BY JAY GABLER

Why aren't more plays set in restaurant kitchens? It's a perfect setting for contained drama. You have a diverse group of characters working together under incredible stress, with constant excuses for visitors to come popping in through a swinging door. There's plenty of stage business, ready access to booze, and ominous cutlery if it comes to that.

Despite the cheerfully satirical tone of the early scenes in *How to Use a Knife*, it's hard not to look at the eponymous implement and suspect that someone's going to be facing its business end before the 90-minute play is done. There's certainly no shortage of grievances in the close quarters of a kitchen supplying basic burgers to the customers of what we infer is a pretentious and overpriced—hence, wildly profitable—restaurant in New York City.

Set designer Joseph Stanley has built a realistically weathered kitchen on stage at Mixed Blood Theatre, where director Jesca Prudencio leads a strong new production of Will Snider's 2016 play. A pair of Guatemalan cooks (Raúl Ramos and Jake Caceres) have chatty domain over stage right, while

an African immigrant dishwasher, Steve (Ansa Akyea), works with silent efficiency at stage left. A bumbling and resentful white kid (Maxwell Collyard) is the food runner who awkwardly tries to keep up with the cooks' banter.

Lording over all of them is the owner, Michael (Michael Booth), who reeks of unembarrassed privilege. He introduces the kitchen staff to the newly hired chef

There's no shortage of grievances in these close quarters.

George (Zack Myers), a former mentor who's come down in the world after a bout with substance abuse. George sets out to whip the rowdy kitchen into shape, and maybe even class the place up a little.

Myers is a remarkable physical presence at the center of *How to Use a Knife*: at first glowering and mysterious, later voluble and domineering. We start to learn more

HOW TO USE A KNIFE

Mixed Blood Theatre
1501 S. Fourth St., Minneapolis
612-338-6131; through October 15

about him as he opens up in after-hours conversations with the dishwasher. Steve turns out to be a dignified foil to his noisy co-workers, but the cooks remain cool to him for reasons that George starts to suspect might not be merely petty.

Snider's script is a marvel of efficiency, building a highly specific world and pulling us into a plot that becomes a dark thriller with chilling revelations about everything that's happened to bring these extraordinary characters together in a very ordinary restaurant setting. Prudencio keeps the pace taut, and the witty, rapid-fire dialogue sometimes has the flavor of a grease-stained *Gilmore Girls*.

The overarching theme is that there's an inherent violence in the kind of willful ignorance that's most ostentatiously displayed by the restaurant's owner, but that other characters can exhibit as well. As Michael puts it in a line of dialogue that could be the play's thesis, "What we don't know about the world, it could fill up 10 other fucking worlds." **B+**

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STREET *Style*

UP TOP From MCAD to the North Loop, these looks are tops. **BY ELLEN LAWSON**



ALICIA BURGOS

29, EXECUTIVE ASSISTANT

What are you wearing?

Jacket from Topshop, top is from an unknown Korean brand, BDG jeans, Old Navy clogs.

Describe your style:

It's ever evolving but these days it's been a '70s inspiration with a twist.

What is your favorite country for street style?

I love the bold and forward street style of Tokyo but also the clean lines and simplicity of French streetwear.



CLIVE SANYI AWOH

25, PERSONAL BANKER

What are you wearing?

Pants and shirt designed by me (brand is the Afro Dec).

How do you break fashion rules?

By creating my own unique designs.

What is your favorite country for street style?

France.



JUSTINE PICA

27, ACCOUNT MANAGER FOR DYSON

What are you wearing?

White top from Nordstrom, Nine West strappy heels, Gleam Chaturanga to Town Tight from Athleta, Kate Spade bag from Rent the Runway, Free People bandeau.

Describe your style:

Trendy with an edge.

How do you break fashion rules?

I tend to mix styles, whether it is for added comfort or a unique approach, like adding a choker necklace to a precious dress, or turning leggings from Athleta into a night outfit.



AISHA UMAR

DESIGNER

What are you wearing?

Lulus top, Zara jeans, Ralph Lauren shoes, Prada bag.

Describe your style:

My style is normally simple and stylish. Forever fashion over fast fashion.

What is your favorite country for street style?

England (London specifically). London's fashion has always influenced me. I always love dark colors, because black goes with anything and doesn't clash.

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FAMILY TRADITION

The Blacksmith's Daughters craft finely wrought folk-pop on *Seasons Turn*

BY AUSTIN GERTH

The Blacksmith's Daughters



DIANE BROADWAY

Bands take their names from a lot of places. The Pixies picked theirs from a dictionary. Air Supply's Graham Russell saw his future soft-rock group's name in a dream.

The two sisters at the core of the Blacksmith's Daughters, a Minneapolis orchestral folk-pop band, named their band after what they are: the daughters of Boleslaw Kochanowski II, a Wisconsin-based blacksmith specializing in functional and artistic wrought iron.

The band, which is releasing its first full-length album, *Seasons Turn*, on October 6, is built around the vocal harmonies of sisters Annella Platta and Julida Alter, who grew up singing together when they weren't helping out around the family blacksmithing business.

"I kind of lived in a little blacksmithing commune," Alter said. "My parents worked at home. My dad's the blacksmith, my mom did the office stuff with it, and

we had this huge property. You can't see anybody else, and the blacksmithing shop is bigger than our house."

The family's history of blacksmithing goes back more than a century and crosses the Atlantic. The sisters' grandfather, Boleslaw Kochanowski I, was going to be a woodworker till his father suggested blacksmithing might be a more desirable line of work—he'd be able to take short breaks while waiting for the metal to heat up.

Like a lot of immigrant stories, the tale of the Kochanowskis' journey to America is marked by drama. When the Nazis occupied Poland in 1939, Kochanowski I was sent into forced labor on a farm that needed a blacksmith. After being wrongfully blamed for the death of a horse, he was sent to a concentration camp. Upon his liberation, he met his wife, Jadwiga, in a refugee camp, and they immigrated to the U.S., where he

eventually became head blacksmith for the Chicago Transit Authority.

Boleslaw Kochanowski II followed his father into blacksmithing, but he eventually found a different approach to the craft, becoming known for ornamental iron rails, gates, and fences, as well as fine art.

Annella and Julida's husbands, Brent Platta and Sean Alter, are also band members, along with a third married couple, Jeremy and Krista Swider. All six work in education, too; they're a band of spouses and teachers. And they're all multi-instrumentalists as well.

The Blacksmith's Daughters try to approach making music with the same sense of craft and attention to detail their namesakes bring to blacksmithing. Their songs are sturdy, tight, and chiming, with chamber-pop strings, propulsive guitar and ukulele chords, and the sisters' wholesome, choir-like

harmonies on top. The arrangements are stuffed with detail, but every sound comes through clear. Like their father's wrought-iron rails, the music Annella and Julida make with their bandmates is ornamental, yet functional: The accouterments don't weigh down the songs or muddy their emotional impact.

"From an outsider's point of view, your dad and Annella and you, to a degree, are perfectionists," Sean said to Julida during my early morning interview with the pair at an Apple Valley cafe.

The group's current lineup came together gradually as its members met and married. The story is a little bit complicated. Sean befriended Jeremy after they met on a charity hike. Then Sean met Annella, and later Annella set Sean up on a date with Julida. Sean started playing with Annella and Julida, and Brent got in the mix when he moved to the Twin Cities. Jeremy and Krista were always showing up at shows and played on recordings as guests. They were officially added to the band sometime around the release of the group's first EP, *Truth*, last year.

Sean, an experienced engineer, asked to record Annella and Julida the first time he heard them harmonize. He could not resist what he calls the "good-natured" blend of the sisters' voices.

One of the first projects the three of them worked on together was a Christmas album for Julida and Annella's family. They'd had a tradition of recording one almost every year since they were 12. Since, with Sean's help, that year's Christmas album was coming out a little more polished than the previous ones, they decided they should have a band name, and the Blacksmith's Daughters became official. (Julida Alter says her father approves of the name.)

Many of the songs on *Seasons Turn* have roots in another private album Annella recorded by herself for Brent before she spent a semester in Poland. They had been dating for about six months at the time, and the songs capture the strong emotion of new, young love.

"They've only been dating for six months," Julida said, "and she's telling

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him, 'We're going to spend the rest of our life together,' and Brent says, 'It's a bit much.' It's amazing, but it was a bit much back then."

Sean was attracted by that "a bit much"-ness when it was time for the band to start sorting through their demos for material to record for the album that became *Seasons Turn*. "They're really good," he said. "They're really heart-centered songs."

Although Annella is probably the Blacksmith's Daughters' most prolific songwriter, the album's title track was co-written by the entire band. "Sean had a guitar part that wasn't finished, Annella

came in and wrote some of the words that weren't finished, and then we all sat there together and actually finished the song," Julida said.

"Seasons Turn" ties the album together as a song that's about both the transitions between literal seasons and the changing life-stages of the bandmates as they grow together; it forms a mature contrast with the other, older songs of young love.

"Your love has to grow up," Julida said. "It's not this Hollywood, complete romance. It's a serious, how-you-gonna-make-this-work struggle—but yet worth it." **CP**

CRITICS' PICKS

DEJ LOAF

FINE LINE MUSIC CAFE, THURSDAY 10.5
Dej Loaf's 2014 breakthrough, "Try Me," was street-hardened and bubblegum-poppy in equal measure, with a shimmering beat from her favored producer, DDS, and it placed her among Detroit's elite MCs. Eminem certainly thought so, as he soon enlisted her for the chorus on the all-city anthem "Detroit vs. Everybody." Since then, Dej has demonstrated her versatility, sharing some of the street-rap rawness of her city's Doughboyz Cashout and some of the pop instincts of Motor City superstar Big Sean (featured on Dej's second hit, "Back Up"). After a run of solo mixtapes and her first major-label EP, Dej's effortless way with melody powered her most R&B-leaning project yet, this February's steamy *Fuck a Friend Zone* with Cash Money playboy Jacques. Meanwhile, her past two solo singles, "No Fear" and "Changes," suggest that her upcoming LP *Liberated* will truly be a triumphant joy. Jessie Reyez, Lexii Alijai, and Raven Felix open. 18+. 7 p.m. \$24.95-\$30. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN

WILL HOGE

TURF CLUB, THURSDAY 10.5
Tennessee singer-songwriter Will Hoge has lurked about since the turn of the century, releasing 10 albums and writing songs for others, including the Eli Young Band's country charttopper "Even If It Breaks Your Heart." Though he shuffles among country, soul, bluegrass, and country-rock, his true calling is roots rocker, falling comfortably among Tom Petty, Bruce Springsteen, John Mellencamp, and Steve Earle. The material on his latest album, *Anchors*, was reportedly written as he toured the country solo after dissolv-

ing his longtime band. Standouts include "Little Bit of Rust," a duet with Sheryl Crow that rides a snarly guitar line; the Petty-like "Baby's Eyes"; "Through Missing You," featuring jangly guitar worthy of Roger McGuinn; and a pair of Bruce-like rockers, "This Ain't an Original Sin" and the killer closer, "Young As We Will Ever Be." Hoge dissects relationships that are either decaying in quiet agony or resiliently hanging on despite the odds. Dan Layus, the now country-leaning former frontman for Augustana, opens. 21+. 7:30 p.m. \$16-\$18. 1601 University Ave., St. Paul; 651-647-0486. —RICK MASON

TORRES

7TH ST. ENTRY, FRIDAY 10.6
Mackenzie Scott, aka Torres, grew up Georgian and seriously Baptist, and spent her first two albums grappling with both. Her third, *Three Futures*, moves on to matters of the flesh, whether a body merely taking up space or engaging in life—which in Scott's realm is fraught with ambiguous notions of consciousness, intent, power, sex, and emotional stability. Complicated by a swirling mysticism that lingers from her religious issues, the entire writhing morass teeters, she's said, on a line between "sexy and scary." Scott, now Brooklyn-based, writes gripping, intimate lyrics whose shifting perspectives are provocative and unsettling, exacerbated by music that slips among ominous aural chasms, jagged vocal splinters, noisy industrial clang, pulsing krautrock, and synth-pop flotations while her electric guitar snakes through with an alt-rock bite. This disorientation confuses exactly who's stalking who, for instance, in "Helen in the Woods," and haunts "Righteous Woman," who may not be either. It's a fascinating conundrum of flesh, fantasy, or both. French dream pop



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SATURDAY, OCTOBER 7
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old time c & w revue, ltd

thu : october 5

9:30pm : beneath the crow,
the common ground company,
barbaro

fri : october 6

7pm : laura and sean's movie and
music trivia
10pm : panther ray, seafarer,
transcendental strangers?,
the carnegies

sat : october 7

7pm : trivia mafia presents:
331 drinkin' spelling bee
10pm : technician, battle toys,
short timer

sun : october 8

2-4pm : dr. sketchy's anti-art school
8pm : trivia mafia

mon : october 9

8pm : the roe family singers
10pm : doug otto and friends

tue : october 10

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Zola Jesus

TIM SACCENTI

duo the Dove & the Wolf open. 18+. 8 p.m.
\$12-\$15. 701 First Ave. N., Minneapolis;
612-338-8388. —RICK MASON

CHRIS STAPLETON

XCEL ENERGY CENTER, SATURDAY 10.7

After paying his dues for more than a decade—heading up the SteelDrivers bluegrass band, writing dozens of hits for everyone from Adele to Dierks Bentley—Chris Stapleton was hailed as a genuine antidote to mainstream country mediocrity when he emerged from the Nashville shadows with his 2015 solo debut, *Traveller*. He stayed on a roll with this spring's *From a Room: Volume I*, a collection of country ballads, Southern rock, blues, strum, and twang, plus a Willie Nelson cover. He's a rootsy throwback to outlaw country crossed with Muscle Shoals R&B and Memphis soul, armed with a distinctly textured voice equally dynamic on both whispers and screams. Joining his All-American Roadshow tour are two more fine writers with classic country inclinations. Margo Price's dramatic narratives and passionate singing have drawn comparisons to Loretta Lynn. Brent Cobb's spare, poetic country tunes about small-town Southern life sparkle on his 2016 gem, *Shine On Rainy Day*. 7 p.m. \$35.75 & up. 199 W. Kellogg Blvd., St. Paul; 800-745-3000. —RICK MASON

PROTOMARTYR

TURF CLUB, MONDAY 10.9

Frontman Joe Casey is the element that separates Detroit post-punk crew Protomartyr from other similar acts. His cryptic wordiness may be challenging at first, but subsequent listens reveal his honesty and wry humor, with a muttering delivery that places him somewhere between Ian Curtis and Nick Cave. Over the course of their first three albums, released

between 2012 and 2015, Protomartyr garnered unanimous acclaim and eventually landed a deal with Domino Records. Their brand-new LP and first for Domino, the great *Relatives in Descent*, arrived last week, and while the band brought in violins and synths to expand their sound, the LP isn't a sea change—Greg Ahee's jittery guitar riffs, Scott Davidson's intense bass playing, and Alex Leonard's propulsive drumming still form the core of Protomartyr's searing attack. What does distinguish *Relatives* from the band's previous LPs is its timeliness, as Casey touches on the anxiety and confusion infecting our daily lives. Failed Flowers and Waveless open. 21+. 7 p.m. \$12-\$15. 1601 University Ave. St. Paul; 651-647-0486. —MICHAEL MADDEN

ZOLA JESUS

AMSTERDAM BAR AND HALL,
TUESDAY 10.10

It's been a long journey, but Zola Jesus has seemingly perfected her ambitious, gothic brand of art-pop. The singer and songwriter's beginnings were hardly pop at all: She made her full-length debut in 2009 with the noisy, sometimes creepy *The Spoils*, released via Sacred Bones Records. But the opera-trained Zola has always had an enormous, soaring voice that had the potential to make her far more than a niche concern, and her new album, *Okovi*, written after Zola moved back to her hometown of Merrill, Wisconsin, is her best yet. The album packs some of her biggest choruses to date (see: "Soak") and features massive, intense string arrangements. But it's also deeply intimate and personal, with themes of sadness and death. It's the sound of an artist in full command of her vision, her abilities coalescing stunningly. John Wiese opens. 18+. 7 p.m. \$15. 6 W. Sixth St., St. Paul; 612-285-3112. —MICHAEL MADDEN

'Bate and Snitch

My girlfriend uses her roomie's sex toys—and more—without permission

I'm a 22-year-old straight male dating a 23-year-old woman. This is by far the most sexual relationship I've been in, which is great, except one part is freaking me out: I recently "caught" my girlfriend masturbating with her roommate's panties. (She knew I was coming over and wanted me to catch her.) It turns out she has a habit of sneaking her roommate's worn underwear, masturbating while smelling them (or putting them in her mouth), and then sneaking them back into her roommate's laundry basket. She has also used her roommate's vibrator and dry-humped her pillow to orgasm. I got turned on hearing about all this, and she jerked me off with her roommate's panties. My girlfriend says she gets turned on being "naughty" and most of her fantasies involve being her roommate's sex slave, me fucking the roommate while my GF is tied up, etc. Our sex life now revolves around the roommate—my GF has stolen a few more pairs of panties and even worn them while I fucked her, and her dirty talk is now almost entirely about her roommate. This turns me on, so I don't really want it to stop, but my questions are: (1) Is this bad? (2) Is this normal? We're conditioned to believe women are less kinky and less sexual than men, and I don't want to buy into that. My girlfriend says she isn't "that weird." I don't know what to think.

THERE'S NO ACRONYM FOR THIS

1. It's bad.

2. When it comes to human sexuality, TNAFT, variance is the norm. Which means freakiness/naughtiness/kinkiness is normal—science backs me up on this—and, yes, lots of women have high libidos and lots are kinky. Your email came sandwiched between a question from a woman who needs sex daily (and foolishly married a man with a very low libido*) and a question from a woman who is into BDSM (and wisely held out for a GGG guy who's getting better at

bondage but can't bring himself to inflict the erotic/consensual pain she craves**).

But "variance is the norm" doesn't get your girlfriend off the hook—or you, TNAFT. You and your girlfriend are both violating this poor woman's privacy, potentially her health (unless your girlfriend is sterilizing her roommate's vibrator after using it), and—perhaps most importantly—her trust. Honoring each other's privacy and showing mutual respect for each other's belongings are

the social norms that make it possible for unrelated/unfucking adults to share a living space. We trust our roommates not to steal money out of our purses, eat our peanut butter, use our toothbrushes, etc. And even if your roommate never catches you, it's still not okay to use their fucking toothbrush. It should go without saying that we trust our roommates not to shove our dirty

panties into their mouths, use our sex toys, hump our pillows, etc. We can't control who fantasizes about us—people can fantasize about whomever they care to—but we have an absolute right to control who handles our dirty underpants. (My God, think of all the times you've run out of clean underwear and fished a dirty pair out of the laundry and worn them a second time!)

Your girlfriend should make an honest, respectful, naughty pass at her roommate. And who knows? Maybe her roommate is just as pervy as you two are and would jump at the chance to have a sex slave and full use of her roommate/sex slave's boyfriend in exchange for a few dirty panties. Or maybe she'd like to move.

* Divorce and start over.

** Keep talking, baby steps. But if he can't, he can't. Tops get to have limits, too.

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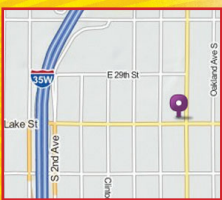
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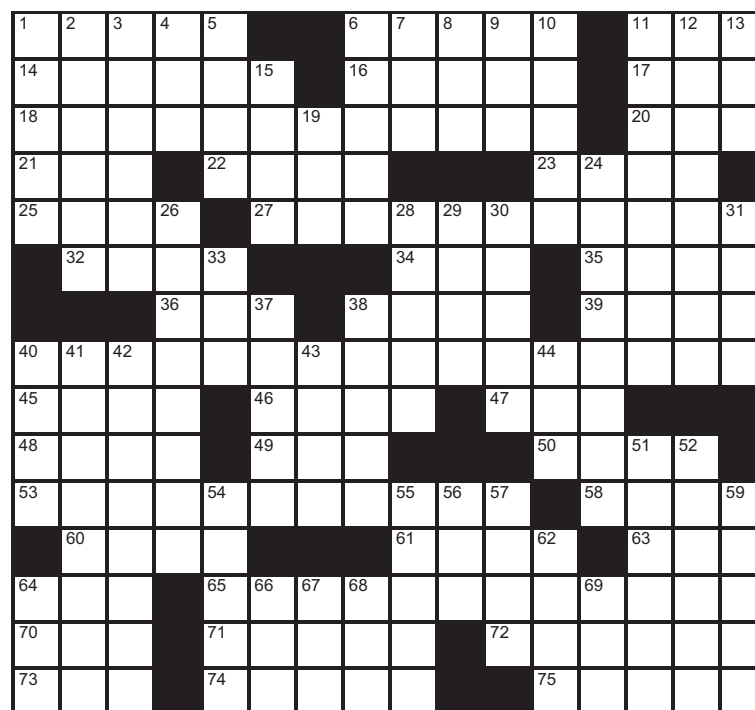
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Across

- 1 La ____ (Milan opera house)
- 6 Rooftop spinners
- 11 Acapulco approval
- 14 Call to a waitress
- 16 On "E"
- 17 Films
- 18 Region where Watts is, commonly
- 20 Salamander
- 21 Feel malaise
- 22 French cabbage
- 23 State tree of Maine
- 25 Put on the line?
- 27 Kentucky tourist spot
- 32 Flower's support
- 34 First name in feminist folk-rock
- 35 Hersher on the hill
- 36 Previously named
- 38 Sign on a staff
- 39 "Untouchables" head
- 40 One might be needed to get a passport
- 45 Many months
- 46 Pink-slips
- 47 Julie or Marie: Abbr.
- 48 Kind of wrestler
- 49 Comprehended
- 50 5:2, e.g.
- 53 Places to work out
- 58 Archer with wings
- 60 Winter blanket
- 61 Columbus ship
- 63 Accelerando's opp.

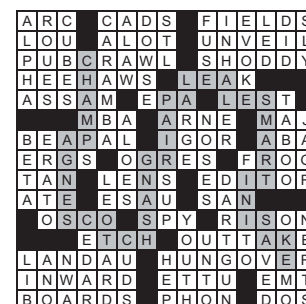
- 64 Mind-influencing drug
- 65 Teens's lifestyles
- 70 "____ no hooks"
- 71 Largest privately owned Hawaiian island
- 72 Knitted baby shoe
- 73 Neptune or Pluto
- 74 Devoured voraciously
- 75 Clear blue sky

Down

- 1 "Alas!"
- 2 Sunday singers
- 3 Mojo or juju
- 4 Struck a match
- 5 Court icon Arthur
- 6 The bite stuff?
- 7 Cash reg. display
- 8 "A Way With Words" ailer
- 9 Cockpit announcement
- 10 Graceful woman
- 11 Clearing
- 12 Safety item for boaters
- 13 In-house #
- 15 Bathtub dirt
- 19 Timeline part
- 24 Words to a winner
- 26 Left the group, maybe
- 28 Shakes' peers?
- 29 "You're the only ____ can trust"
- 30 Little disagreements
- 31 Other than what was listed
- 33 "Whatever" reaction
- 37 Bitcoin, e.g.

- 38 Item for an angler
- 40 Speak harshly of
- 41 "Uh, probably"
- 42 Sent back to a lower court
- 43 Organizational chart topper, for short
- 44 Suffix that means "little" in Spanish
- 51 Sex authority Westheimer
- 52 Social event
- 54 Tharp of choreography
- 55 Not at all with it
- 56 Lighter option
- 57 Rebuff an offer
- 59 Take the driver's seat
- 62 Lotion base
- 64 Pull laboriously
- 66 Feed bag nibble
- 67 Article in France-Soir
- 68 19th in a Greek series
- 69 Crib kid

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